

## Editorial

### You can live without premiums. About Contemporary Literature and Rakhimzhan Otarbayev

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Today in the era of globalism it is difficult to think about literature, art, when political and economic issues are on the agenda. However, in order to navigate the world of modern literature, there are a number of awards such as the Nobel Prize, the Goncourt Prize, the Big Book, the Russian Booker, many nominal prizes, contests, literary projects, festivals, etc. Has it always been like this in the world? Is it possible to understand, with the help of prizes and awards, a good, talented writer? It seems that not always. An example of this, contrary to all the long and short bonus lists, was the well-known Kazakh writer Rakhimzhan Otarbaev. Of course, he was also awarded big awards - for example, the Chingiz Aitmatov International Prize and the medal of the All-Russian Society of Book lovers Ivan Fedorov. But it's not a matter of high-profile titles, although Rakhimzhan Otarbaev worked as the director of the Drama Theater in Kazakhstan and the general director of the National Library in Kazakhstan, and was an honorary professor at the Atyrau University named after H. Dosmukhamedov.

However, this did not make him an arrogant person who would strive at all costs to get to the top of literary fame.

The writer is always vulnerable to the world, because he lives, one might say, on the threshold of being. Indeed, real art, as the well-known philologist and philosopher Vadim Kozhinov aptly remarks, is born at the cross-section of two realities, everyday and cosmic. In art, both realities are refracted organically, and this, probably, is the meaning and secret of A.S. Pushkin (expression from "Eugene Onegin").

Rakhimzhan Otarbayev was noticed in Russia by experienced writers, publishers and translators. Georgy Pryakhin, director of one of the largest and the most significant publishing houses in Russia, Fiction<sup>1</sup>, which published Boris Pasternak, Anna Akhmatova, and many others, published three large books by Otarbayev, his historiosophical work, "The Weeping of Genghis Khan", which later hit to the pages of the thick literary and socio-political magazine "Youth". Georgy Pryakhin personally translated the writer, showing, according to the comments of modern literary critics, the skill and professionalism of the Russian school of translation. Also, the works of Otarbayev were published in Chinese, Turkish, Arabic, English.

The modern Russian poet Valery Dudarev, editor-in-chief of Yunost magazine, which was founded in 1955 by Valentin Kataev, published the story Lament of Genghis Khan in 2016. In this work, the writer turns to his story, reflects on hoary antiquity, showing the problems of modernity through a large historical plan. The main place of action, the inner thoughts of the hero, is the steppe. This model of space, according to the subtle remark of the philosopher and culturologist Georgy Gachev, is a transitional, cosmic one and the hero walks in the steppe his initiation path. Recently, on the pages of Yunost in 2019, No. 2 published stories from the "Hotels from China" series, unfortunately, after Rakhimzhan Otarbaev passed away.

It is important that in the context of today's globalism, such writers live and work who cherish the national treasure in their work and can remind modern youth of the wisdom of their fathers and their ancestors. Boris Pasternak refused the Nobel

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<sup>1</sup> Khudozhestvennaya literatura

Prize and remained a famous beloved writer. So you can live without bonuses. The writer's fate of Rakhimzhan Otarbayev was difficult and, perhaps,

he received something in the literature in terms of awards, but at the same time he remains a subtle esthete and a profound writer.



From left to right - Valery Dudarev, Marianna Dudareva, Rakhimzhan Otarbaev. The photo was taken at a theater festival in honor of the writer.